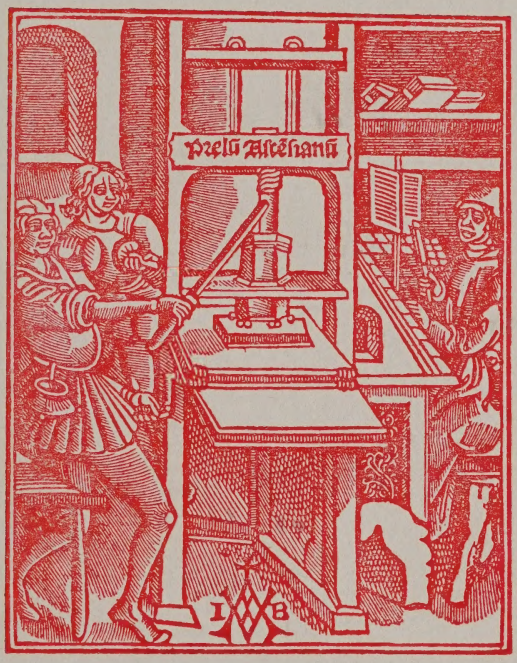
# THE ART OF FINE PRINTING AND ITS INFLUENCE UPON THE BIBLE IN PRINT; BEING




AN EXHIBITION HELD FROM SEPTEMBER 11/OCTOBER 13 AT THE ROYAL ONTARIO MUSEUM, 100 QUEEN'S PARK, TORONTO, ONTARIO, CANADA

# INTRODUCTION

WHEN MR. Carl Dair first suggested that the exemplars from *Liber Librorum* be shown at the Royal Ontario Museum, it was thought that a small typographic display might be of interest to the public. But the idea quickly developed beyond such humble beginnings. Because the modern typographers whose work was illustrated in *Liber Librorum* had utilized the Biblical text to demonstrate their designs (for they were commemorating the 500th anniversary of Gutenberg's 42-line Bible) it seemed logical to expand the exhibition to show older editions of the Bible—thus demonstrating how earlier type and book designers had solved the problem. From this it was but a small step to the present conception of the exhibition: a history of typography with the Bible in print as its nucleus. That such an exhibition should be held at this time is fitting. It, too, commemorates Gutenberg's great invention, and, by its international flavour serves well as the Royal Ontario Museum's contribution to International Museums Week, October 9-14 1956.

Mr. Allan Fleming, a consultant typographic designer of Toronto, has given freely of his time and talents to the work. He is responsible for the assembling and selection of the books which illustrate the history of printing (other than Bibles, manuscripts, and printing's 'prehistory' in the Far East) and has written the introduction and catalogue to this phase of the exhibition. It was he who designed the folder that has made the show so well-known. His ideas are also manifest in much of the décor of the exhibition itself. The Museum appreciates his services and enthusiasm and takes this opportunity of thanking him.

A large part of the expense involved in the production of this Catalogue has been born by the McLean Foundation. To the Trustees of the Foundation, and in particular to Mr. W. F. McLean, who came to our assistance when it seemed that no catalogue could be issued for lack of funds, we offer our appreciation.

To the Gaylord Press and its president, Mr. L. C. Schell, we are indebted for printing the folder at no cost to the Museum and for printing the present booklet. Mr. W. E. Trevett, president of Cooper and Beatty, Limited, has helped in many ways. He has provided typographic equipment for the show and has also set up in type the folder designed by Mr. Fleming and the catalogue.

Mr. Frank Davies is responsible for the labels used in the display. His italic script is an example of what fine hand-writing can be and contributes much to the beauty of the exhibition.

Much of the material shown in the present exhibition comes from the collections of the Royal Ontario Museum, but many individuals and institutions have supplemented the Museum's holdings with their own material. Their names are noted in the catalogue and on the display cards, but we wish to draw attention to them here as well.

*Mr. Percy Band*, Toronto
*Mr. Louis-Philippe Beaudoin*, Montreal
*Mr. Carl Dair*, Richvale
*Mr. Ben R. Donaldson*, Dearborn, Michigan
*Mr. Louis Blake Duff*, Welland
*Mr. Allan Fleming*, Toronto
*Mr. Robert Kenny*, Toronto
*Mr. W. E. Trevett*, Toronto
*Mr. J. Kemp Waldie*, Toronto
*The University of Toronto Library*
*Knox College Library*, Toronto
*Victoria University Library*, Toronto
*Lee of Fareham Collection*, Hart House,
*Copp Clark Company, Limited*, Toronto

In this exhibition, the Royal Ontario Museum repays, on behalf of the Canadian people, something of the debt which is owing to those who over the centuries have provided the means by which we have been informed, educated and entertained, and through which we have been enabled to express our own ideas and to set forth our own literary creations. It is extremely improbable that any other means of communication will be evolved which can displace the printed word completely. To printers, and the printing trade as a whole, this catalogue is dedicated.

A. D. TUSHINGHAM, Head,
*Division of Art and Archaeology*,
The Royal Ontario Museum.

# PRINTING IN THE FAR EAST

THE INVENTION of printing with movable type in Europe was the achievement of Gutenberg. It is no detraction from this triumph to draw attention to the accomplishments of others in Europe and outside of Europe which provided a stimulus and some of the ingredients of his invention. It was Gutenberg's experimentation, imagination and new contributions which made his press a practical and efficient means of reproduction. As a result of his work printing spread rapidly throughout Europe and became the handmaid and the stimulus for the new learning of the Renaissance which was finally to create a new mental, spiritual and social environment for the West.

Printing, even printing with movable type, was already known to millions of people before the time of Gutenberg. Paper had been invented in China centuries before—the traditional date is A.D.105—and had spread westward through Turkestan, Persia, the Arab states of the Middle East and North Africa to Spain and the rest of Europe in the next thousand years. Printing--that is, the transfer of picture and/or written text to paper from an engraved and inked block—was also a Chinese invention. Beginning with rubbings on paper of the Confucian classics carved on stone and inked seal imprints, the technique evolved through stencils and stamped textiles to true block printing, probably early in the eighth century. This method of reproduction involved the writing on thin paper of the text which was to be printed. After checking for accuracy, it was turned upside down and stuck with adhesive to a block of smoothed, fine-grained wood. An engraver then cut away the wood around the characters, leaving them standing up in relief. Printing was done by brushing ink on the characters, laying a sheet of paper over the block, and lightly brushing or rubbing the reverse side of the paper. The Chinese have continued to prefer this system of printing, due in part to the large number of characters necessary to represent the written language and the resultant size of a font of separate characters (A7 & 8).

The earliest extant block prints are from Japan, however, and represent Buddhist charms in the Sanskrit language in Chinese character. They date from A.D.770, and one is in the possession of the Royal Ontario Museum (A1). The earliest printed book so far known is a roll sixteen feet long containing the Buddhist '*Diamond*

*Sutra*'. It is dated 868, and was found by Sir Aurel Stein in Tun-huang (Photograph: A2). At about the same time the block-print system of printing was used to produce paper money (A10) and playing cards.

The period of internal confusion following the end of the T'ang Dynasty—the period of the Five Dynasties (907-960)—witnessed the beginning of the printing of the Confucian Classics on a large scale. China's Golden Age of printing continued through the succeeding Sung and Mongol dynasties (960-1368) and was in the care of the National Academy. Thousands of volumes were turned out. The oldest printed book in the Royal Ontario Museum collection is '*A Literary Collection by Liu Tsung-Yüen of the T'ang Dynasty*', printed in A.D. 1126 (A3). Three other examples of ancient printing are also shown (A4, 5, 6). The Mongol rulers for a few short years united in one common empire the tremendous area stretching from China to Europe. Barriers to trade between Europe and the Far East were broken down, and the interchange of ideas and goods profited both. It is no accident that at this time Europe came to know printing, the compass, porcelain, gunpowder and new fruits and increased its supplies of silk. In exchange the East accepted the grape, glass manufacture, the alphabet, and the Christian and Muslim religions.

It was under the Sung Dynasty in the 11th century that movable type was invented in China by Pi Sheng. His type was of earthenware set in an iron form. Improvements were made in this invention, and the type came to be made of tin or wood. But the invention made no great headway in China for three reasons. One has already been pointed out. Chinese writing itself, with its use of thousands of characters, made the block print a seemingly simpler and cheaper method of reproduction. The lack of an alphabet, therefore, was one great drawback. Further, no method of typecasting had been invented, and it was difficult to hold the hand-made type tightly in alignment. The third great lack was a press. Reproduction continued to be made by the rubbing method. The invention of a type-mould in the fifteenth century, either in China or Korea, solved one of these problems, but the use of an alphabet and a press were the definite contribution of Europe.

It was in Korea that the use of movable, cast-metal type came into use generally. After drawing on Chinese culture throughout the Mongol period, Korea became a strong state at the end of the

fourteenth century, and began immediately to print its annals. The year 1403 has always been regarded by Koreans as marking a new era in the history of printing, for this was the year in which the 'Department of Books', working under the King's personal sponsorship and financial backing, began actually to publish.

The use of movable type by the Koreans was facilitated by a new casting technique. The type models were cut from wood. These were then pressed into a fine sand body to make a matrix into which the liquid metal—bronze—was poured. But the casting was not uniform enough to make possible an efficient system of 'locking-up' the type. The Koreans came close, also, to the idea of an alphabetic script. A phonetic alphabet was actually worked out in the early fifteenth century, but the use of the Chinese characters was so much a part of the tradition that when the system was used each type carried a Chinese character *and* the symbols of the new alphabet which showed the pronunciation of that character in Korean. As a result no purely alphabetic printing system was achieved. Korea passed the use of cast-metal type to China and Japan, but not until after the invention of movable type in Europe. The Korean advance in the field was, then, the *casting* of type (A9). A.D.T.

## PRINTING IN THE FAR EAST

*(All examples from the Royal Ontario Museum)*

A1. A.D.770 — One of the earliest pieces of printing known. Prayers or charms in the Sanskrit language in Chinese character printed in Japan by order of the Empress Shotoku in A.D.770. A million of these were printed, placed in small wooden pagodas, and distributed to the Buddhist temples of the Empire, but this example is one of the few surviving pieces.

A2. 868 — A photograph of part of the earliest printed book so far known—a scroll 16 feet long containing the Buddhist '*Diamond Sutra*'. It was found by Sir Aurel Stein at Tun-huang.

A3. 1126

T'ang Liu Tsung-Yüan Chi ('*A Literary Collection by Liu Tsung-Yüan of the T'ang Dynasty*''). Printed probably in 1126, it is the oldest printed book (though incomplete) in the collection of the Royal Ontario Museum.

A4. A.D.947

Buddhist prayer sheet from Tun-huang, printed from two wooden blocks. The standing figure is the Bodhisattva Avalokitesvara (Kuan Yin).

A5. 1195-1200

Yüeh Shu ('*A Study of Music*'), by Ch'en Yang. Printed between 1195-1200. This is one of the two volumes (of an original two hundred volumes) in the collection of the Royal Ontario Museum.

A6. 1280

Yü Hai ('*Jade Ocean*'), by Wang Ying-lin, printed in 1280. The Royal Ontario Museum possesses only one volume of the original 204.

A7. & 8

Two 19th century woodblocks with sheets printed from them to show method of reproduction. Note the two techniques—one in which the text appears in black, the other in white.

A9. ABOUT 1500

Examples of Korean movable type—wood and cast metal (bronze). The wooden frame is, of course, modern. About A.D.1500.

A10. 1368-99

Paper money. This note was issued by the Emperor T'ai Tsu, 1368-99. Denomination: 1 Kwan of the '*Great Ming Current Use Treasury Paper Money*'.

# THE ORIGINS OF PRINTING IN EUROPE

FROM THE TIME of the first invention of writing, the only way in which a copy of any document could be made was by re-writing it. For this purpose large groups of scribes were employed. During the Middle Ages in Europe the monasteries were the repository of such classical learning as had survived the down-fall of the Roman Empire. Here monks laboriously copied out the Bible, theological treatises, law books, scientific works and any other documents which were required for distribution. Because such works were not intended for common use, but for the nobility and churchmen who alone could read, much loving care was devoted to fine calligraphy and illumination (decorative borders and capital letters) (B1-10). Scholars were accustomed to seeing their books in this form, and when printing was invented it is no accident that the old traditional presentation was sometimes followed (M1 AND 2).

Yet at best copying by hand was a slow and expensive process. We have seen that in the Far East a far more efficient means of reproduction of the written word had been developed. Yet it is difficult to assess the amount of influence those developments had on the invention of printing in Europe. Direct and indirect contact between the extremes of the world had been established quite firmly during the Mongol period (13th-14th centuries) and we can trace the movement from East to West of certain inventions which had a definite bearing on the invention of printing in Europe. One of these is paper. Another is the block-printing of playing cards and images (pictures of the saints or of Bible illustrations) (compare A4), which arose in Europe during the 14th century. The earliest block prints in Europe (made, like the Chinese, from carved wooden blocks) were reproduced by rubbing the reverse side of the paper placed on the inked block, in the Chinese fashion, and not by means of a press. The Biblia Pauperum, or '*Poor Man's Bible*', was one of the earliest texts to be printed by such blocks (compare B8). Further, the very knowledge, vague though it might be, that the Chinese produced printed books must have had an indirect effect on the imagination which produced printing in Europe. It seems, however, that the use of cast, movable type was developed independently in the West, for its common use in the East came too late to have any influence on Europe. Further, such

a development suited the genius of the alphabetic languages of the West, and would be more obviously desirable there than in the East.

To the best of our knowledge, the man whose imagination brought together the information from the Far East and applied his inventive mind to a solution suited to European languages was Johann Gensfleisch zum Gutenberg. His experiments, carried on after the year 1440, solved the problem of the casting of type in metal; even more, by producing types of uniform sizes and shapes, the problems of alignment and 'locking' were worked out. His clearest advance over the achievements of the Chinese and Koreans was in the matter of an ink which would adhere to the metal type, and in the introduction of the press. This last had been used for a long time in Europe to squeeze grapes. Gutenberg now used it to exert a uniform pressure upon the paper lying on the typeface. With these specific advances printing with movable type became a practicable and efficient means of reproduction, and spread rapidly throughout Europe.

The first triumph of the new invention was Gutenberg's Latin Bible—the so-called '42-*line*' Bible. Though produced under straitened circumstances, it stands today as a monument of typographic skill and taste. The methods used by him became standard for printing houses everywhere. Few important changes were made in the techniques developed by him until the invention of the power-operated press, and finally the mechanical composing machine.

The significance of Gutenberg's invention for the world cannot be overestimated. It has been called 'Germany's most important single contribution to civilization'. He applied mass production by mechanical means to the reproduction of writing—a principle which was not adopted for other purposes for another three hundred years. The mass production of books meant that mass education was possible. The new learning could now pass quickly from one end of Europe to the other, and transmit the ferment in men's minds which was the essence of the Renaissance and the Reformation. Without printing our modern world would not exist as we know it. For five hundred years printing has continued to be the means by which reform is instigated, education has been furthered, entertainment has been afforded. It has not always been used for good ends. Propaganda and slander can also be printed, and influence minds adversely. Printing, however, when free, can in time remedy those very evils to which its misuse has led.

## MANUSCRIPTS

B1. EARLY 12TH CENTURY — Boethius, *De consolatione philosophiae*, French. Royal Ontario Museum.

B2. ABOUT 1260 — *Biblia sacra latina* (in Black Letter) Royal Ontario Museum.

B3. 1425-50 — *Book of Hours*. French. Royal Ontario Museum.

B4. EARLY 12TH CENTURY — 'Codex Torontonensis'—*The Four Gospels in Greek*. University of Toronto Library.

B5. 13TH OR 14TH CENTURY — *The four Gospels in Latin*. German. University of Toronto Library.

B6. ABOUT 1400 — *Book of Hours*. Dutch. Royal Ontario Museum.

B7. 1270-1300 — *Magna Charta and other English Statutes*. Latin and Norman French. Royal Ontario Museum.

B8. ABOUT 1300 — Facsimile of a *Biblia Pauperum* or 'Poor Man's Bible.' Such manuscript productions—text and drawings—provided religious education for the unlettered. The Christian message was taught by combining pictures and text. The high points of the life of Christ are contained in the round central sections, two to a page, flanked by the pictures and words of Old Testament figures which prefigured the New Testament scene. On either side are illustrations of events in the Old Testament which more completely provided the type

of the Christian revelation. The text is in Latin with commentary in German. The four scenes depicted in the four central roundels here displayed are: the Madonna and Child with the Three Wise Men; the Presentation in the Temple; the Flight into Egypt; and the Downfall of the Egyptian gods. Knox College.

B9. 1240 — *Biblia sacra latina*. French. A leaf from a Bible containing the text of Ecclesiasticus chs. 42-45. Mr. Carl Dair.

B10. 1431 — Roberto Contarini. *Rome*.

DURING, or soon after the printing of the 42-line Bible (C1 & H1), Gutenberg and his two partners, Johann Fust and Peter Schoeffer, quarreled. The partnership was dissolved, Schoeffer and Fust obtaining the type in November of 1455 to recover part of a loan. We hear little more of Gutenberg, though he may have sought refuge in Bamberg from his creditors. At any rate in 1465 he became a pensioner of the Archbishop of Mainz and died on February 3, 1468. His former associate, Schoeffer (H3), continued the craft of printing in Mainz for some years, producing many excellent books and inadvertently training men who would carry this new invention to other countries.

Strangely enough, a minor war between two rival archbishops, with the resultant sack of the city of Mainz, fostered the rapid spread of printing throughout Europe. Two of the printers fleeing from Germany became the earliest to work on Italian soil. Conrad Sweynheym and Arnold Pannartz set up a press in a Benedictine Monastery at Subiaco, their types being the first to show glimmerings of the '*roman*' letter form we use today. Four and a half centuries later the Ashendene Press in London under the direction of St. John Hornby was to cut a type-face (Q11) based directly on this first roman and named after the town in which it was originally used.

Improvements on the roman letter came quickly with the advent of new presses in Italy. Two brothers, Johann and Wendelin da Spira (K2) opened the first printing house in Venice during 1469, giving us an all but perfectly designed roman. But it was Nicolas Jenson (L1-3), a Frenchman who had learned printing in Mainz, that completed the task. The first book from his press at Venice in 1470 was printed in types that have become models of perfection down to this very day.

While Jenson was producing his magnificent—if carelessly printed—letter forms, another printer had settled in Venice. Erhard Ratdolt (K3&4), a native of Augsburg, was the first to emancipate the new art form from the scribes and illuminators by designing and cutting woodcut initials and borders that could actually be printed with type.

Then, in 1494 Aldus Manutius (L5-7), probably the best-known figure in the history of printing after Gutenberg, established a

press in Venice at the age of forty-five. Of his types there were no less than nine Greek varieties and fourteen roman. He had Francesco Griffo of Bologna cut a letter based on the cursive handwriting of the day, which was the first appearance of italic as we know it. Aldus, an ardent Humanist, wished to issue popular editions of classic texts that would be available to a large number of people. These small octavo volumes, the forerunner of the modern pocket book, were printed in this '*Aldine*' italic and sold for the contemporary equivalent of fifty cents.

Thus the roman and italic letter forms came into their own through their extended use by this great printer-publisher. The '*black letter*' of the medieval scribe that Gutenberg had imitated so successfully fell into disuse, except in Germany, and books assumed the appearance that was to continue down to the present day. No longer were printed volumes the 'poor relation' of the written manuscript. The last link had been broken and printing with movable types became a worthy occupation.

Throughout the incunabula, or cradle, days and into the beginnings of the 16th century printing spread to many other countries on the continent and also to England, where William Caxton (N1 & 2), set up a press in London in the year 1476. He had studied the craft four years earlier in the city of Cologne, for the express purpose of printing his own translation of the '*Recueil des histoires de Troye*.' After printing this and a few other books at Bruges he returned to London and established his press in the precincts of Westminster Abbey. He there printed over ninety editions, of which seventy-four were in English, and paved the way for the growth of printing and publishing in the British Isles.

The growth was rapid. Two of its main exponents at the beginning of the century were Wynkyn de Worde, a former assistant of Caxton's, and Richard Pynson (N3), who was appointed the Royal Printer by Henry VII. These rivals published nearly two thirds of all the books appearing in England during the first thirty years of the century.

Elsewhere printing was flourishing. Germany had not only provided emissaries of the 'black art' but was rapidly promoting printing within its borders. Anton Koberger (1445-1513) had established a press (J2 & 3) in Nuremberg in the year 1470 where he combined printing, publishing and book-selling. At the height of his career he owned some sixteen bookshops and twenty-four

presses from which came over two hundred and fifty titles.

The printing office of Johann Froben (J4) had opened in Basel during 1491. Froben had the good fortune to obtain Erasmus of Rotterdam as his chief literary adviser and the resultant publications assisted greatly in the spread of Humanism.

The first known printed book advertisement had been produced by a printer named Heinrich Eggestein (J1) in 1466 at Strasbourg, and eight years later the first important almanac was printed. This '*Calendarium*,' which came from the press of Regiomontanus in Nuremberg, was used, incidentally, by Christopher Columbus in predicting the eclipse of the moon, February 29, 1504, at Puerto Rico, an act which so impressed the hostile savages that it saved both him and his expedition from total destruction.

In France the Golden Age of French Typography was beginning. Paris had received its first press in 1470, Lyons in 1473. Johann Trechsel (M3), father-in-law of the great humanist, Bade, had travelled from Germany to Lyons and there founded a press which was to become one of the finest of the more than forty presses operating in Lyons at the turn of the century. Trechsel's son-in-law, who latinized his name to Jodocus Badius Ascensius (M4), left the press in 1499 to establish a firm in Paris where he published a series of ancient and modern Latin authors, of the latter the most famous being Erasmus.

After Bade's death, his press merged with that of Henri Estienne, the start of a long line of French scholar-printers that was to continue until 1650. One of Estienne's editorial assistants was a man named Geofroy Tory, a native of Bourges, who later set up his own printing press. Tory produced the first theoretical treatise on the designing of types, '*Champ-fleury*' (M6), and was duly honoured by François I with the title of Imprimeur du Roi (1530). He was a man of many parts, scholar, poet, designer, printer, and fortunately teacher of a man who was to become the first to devote himself to the designing, cutting and casting of types only, Claude Garamond. The types from his hand dominated the appearance of printing for a hundred years; versions of them exist and are used today wherever books are made.

When Henri Estienne died, a former partner in the press, Simon de Colines (M5), took charge of the firm. His taste and conscious delicacy of craftsmanship, along with a sympathy for the aims of Estienne, helped the press to continue growing in stature. Colines

was in favour of the Aldine tradition—the use of roman and italic types, a comfortable and portable book size, and a reasonable price.

Robert Estienne, the son, joined Colines' press at the age of twenty and soon began superintending the printing office, finally taking full possession of it in 1526 when Colines moved elsewhere. Robert was appointed Royal Printer for Hebrew, Latin and Greek by François I. In 1550, after the latter's death, Estienne was attacked as a Calvinist and fled to Geneva where he continued printing until his death nine years later. His son, Henri II, was to carry on the press in that city until his death in 1598, when the ownership passed into the hands of his son Paul. So the craft continued, within the family, until Paul's son Antoine died in 1674—a remarkable family tradition of nearly two hundred years (M8).

When Colines had died and Robert Estienne had gone to Geneva, a man called Jean de Tournes became, rightfully, the most important printer in France. His press in Lyons produced some of the most exquisite book printing of the century, using the types of one Robert Granjon, a famous type-designer and printer whose letter forms were used by major printers throughout Europe. One of Granjon's many clients was Christophe Plantin.

Born near Tours in France, Plantin (N4&5) studied bookselling and book binding in Caen, travelled to Antwerp in 1549, and there set himself up as a binder. Around 1555 he began to print, and, despite trouble caused by a charge of heresy, soon developed an excellent business, equalling that of Koberger's three generations earlier. Probably the finest and greatest work to come from Plantin's press was the Polyglot Bible which he started printing in 1568 and finished in 1572. The languages included Hebrew, Aramaic, Greek, Latin and Syriac (E1). The work was to have been partly financed by Philip II of Spain, but the subsidy never materialized and Plantin was left much embarrassed. Solvent again by 1575, he was employing over twenty presses but the sack of Antwerp by the Spanish soldiery nearly ruined him. Escaping to Leiden, Plantin became printer to the University but returned to Antwerp during 1585 and died there four years later. The press continued down through eight generations of his son-in-law's family (Moretus, N6), until 1875 when Hyacinth Moretus sold the firm to the city where it is still kept as a museum of printing.

Meanwhile, in England the great University Presses of Cambridge and Oxford had been founded, the latter in 1585, the former

two years earlier. They stood alone in a sea of tasteless, shoddy printing, a situation that existed through to the middle of the 18th century.

William Caslon (1692-1766) was the first English type-founder to lead a movement against the decadence of English printing. His first specimen sheet (P1) was issued in 1734, showing a letter form of great honesty that became widely used throughout the country. We know the letter today as Caslon Old Style, a type-face in the repertory of all good printing houses.

Caslon was soon followed by a writing-master, japanner, ink-manufacturer, paper maker, printer and type-founder named John Baskerville (P4-7). This versatile genius of Birmingham produced his first book, a quarto Virgil (1757), on a press of his own design. The book went forth to astonish Europe, influencing both the productions of France and Italy. Though lauded abroad, his types received little enthusiasm at home, a fact that almost discouraged him from continuing to print after 1763. He made repeatedly unsuccessful attempts to sell the whole of his equipment but it was not until after his death in 1779 that his widow was able to sell the punches, presses, etc., to Beaumarchais. Not only did Baskerville's technique influence the making of books to follow, but his approach to the arrangement of type on the page contributed markedly to the belief that 'pure' typography is the way to produce fine books. This can be seen in the folio Bible that Baskerville printed for the Cambridge University Press in 1763 (F1), which stands today as one of the finest books of its, or any other century.

This most interesting period in England produced other rather remarkable examples of printing. Horace Walpole (P8) established a private press at his country seat of Strawberry Hill in 1757. At Glasgow, Robert and Andrew Foulis began printing and publishing in 1742. By 1795, at the firm's close, over 700 publications had come from the press. Their noteworthy scholarship was, if possible, surpassed by the design and press work of the books. During 1783, Thomas Bensley (P11) began his long career, sharing with his rival, William Bulmer (P9 & 10), eminence in the history of his craft as a purely commercial printer who preserved a high artistic integrity. There was Thomas Bewick, a close friend and associate of Bulmer's, who revived the art of wood-engraving in England, and John Bell, printer and publisher extraordinary, who did away with the long 's' in printing and gave us one of the great type faces for books.

Before we turn to the nineteenth century three more men on the continent must be considered. Pierre Simon Fournier (01 & 2), outstanding member of an illustrious family of French type-founders, gave fresh impulse to type-design by making slight but deft changes in existing French forms. His design capabilities were concentrated for some time upon the ornaments in typography, of which he produced literally hundreds. In 1764 he published the first volume of his '*Manuel Typographique*', one of the most important treatises on punch-cutting and type-casting ever written.

The famous family of Didot was also coming to prominence in Paris. François Didot established himself as a master-printer in the city during 1713 and when he died in 1759 he had started a chain of fine book printing that was to extend down through his family to the middle of the nineteenth century (03).

Nine years after the death of the first Didot, Giambattista Bodoni (04-6), an Italian who had served his apprenticeship at the Vatican Press, assumed the directorship of the Stamperia Reale in Parma. The type-faces that he cut for the press were extremely severe in design with none of the gentle curves of the traditional letter forms that had come from his country two hundred years before. He used these new or '*modern*' designs in a very classic format, with the finest of press work, that made him one of the most influential printers of his age.

The Industrial Revolution of the nineteenth century did little for the cause of fine printing. The attention of the printer became focused upon the machine, rather than its product, and though vast strides were made in the technicalities of reproduction, the aesthetic side of the craft came to a standstill. There were a few voices in the wilderness—Pickering and Whittingham at Chiswick Press, Daniel at the Oxford University Press—but printing needed a Messiah. The man to fill this role was William Morris.

In 1891, Morris, with the assistance of Emery Walker, founded the Kelmscott Press (Q1-5), at Hammersmith. This private printing office provided the impetus for a great printing revival that was to sweep England, the continent and the United States. Morris and Walker brought a lustiness and vitality to the printed page that it had not seen for centuries. Types were cut—three designs in all (Q4)—based upon early models such as the roman of Nicolas Jenson. Paper was made by hand, inks ground to perfection and the bindings lavishly conceived. Morris's passion for

superb craftsmanship along with complete attention to detail gave the press a technical stature that lasts to this day. Unfortunately, though his principles were of the highest order, his practices were of little use to the men after him. A medievalist, Morris decorated his books to the point of illegibility. His two later types, based on the early gothic hand, ran contrary to the whole development of letter forms, and hand-made paper, though pleasant to feel, was simply not practical for day-to-day trade printing. Still, all of this can be forgiven in the light of the tremendous resurgence of interest in fine printing that this press, during eight short years, created.

With the advent of the Kelmscott Press, a whole new movement began. The private presses became the spokesman for fine printing, and the first of these to follow Morris was St. John Hornby's Ashendene Press (Q9-11) in 1894. It was to become one of the most long-lived of the private presses, having a life span of over forty years. The most magnificent book to come from the press was an edition of Dante, printed in 1909.

Other presses sprang up quickly. The Eragny Press of Lucien Pissaro was created in the same year as the Ashendene. Two years later, the Vale Press under the guidance of Charles Ricketts came into being, and in 1898 came the start of the Essex House Press. But none of these ventures, with the exception of Hornby's, contributed as much to the art of the book as a press to be founded in 1900. It was named the Doves Press (Q6-8) after an old and ancient tavern nearby, and stood but a few yards from Kelmscott House in Hammersmith.

There, T. J. Cobden Sanderson, who had worked as a binder for William Morris, and Emery Walker who had advised on the designing of type for the Kelmscott Press, joined forces to establish this finest of all private presses—The Doves. Their production of the Bible (1903-5) (F2) is undoubtedly the finest achievement of modern English printing. A masterpiece of restrained typography, this book had as its only decoration a series of fine, free initials by Edward Johnston.

Johnston (T1-3), truly the father of modern calligraphy, not only created a new interest in letter forms but directed its course through teaching. His students, Eric Gill (F4, T7-13), Percy Smith (T5 & 6), and Graily Hewitt (T4), to name but a few, further extended the horizons of the art. Gill not only utilized Johnston's

teachings in the decoration of books, but carried the principles of good lettering into the field of type-design. His Perpetua type alone ranks as one of the great classic faces of our time. A master wood-engraver, Eric Gill did much work in the Private Press Movement—work that was to have a vigorous and lasting effect on international book design.

By the time the First World War was over, the private presses had done their job. Commercial printing houses came into being such as the Pelican Press (U4) which revived much good typographical material, and the Curwen Press (U1-3), destined to become a major force in improving the standard of design and workmanship from the 'non-private' press. Oliver Simon who joined the Curwen Press in 1920, and Stanley Morison who had been a staff designer for Pelican Press a few years earlier, combined in producing the first of seven annual volumes called '*The Fleuron*' (U6). This publication became the rostrum for typographic scholars everywhere. Among The Fleuron's early contributors was Beatrice Warde (V6-9), later to become Publicity Director of the Monotype Corporation, who has, with unlimited energy, championed the cause of fine typography throughout her still active career.

Stanley Morison (V1-5), a distinguished scholar, designer of type and critic of printing, ceased editing '*The Fleuron*' in 1931. He became typographic consultant to the Cambridge University Press and adviser to the Monotype Corporation, the latter association giving the world a series of brilliant type face revivals (V8 & 10). Morison, on a commission from The London Times, designed a letter form known as Times New Roman, the first really contemporary text type. His writings in the typographic field have set a standard for all to follow.

Fine printing had now become firmly entrenched in England. Publishers and printers alike had seen even the commercial advantage in producing well designed and printed books. But before leaving England with the art of printing re-established, one last printer-publisher deserves our attention.

Francis Meynell (R8) founder and typographer of the previously mentioned Pelican Press, undertook an enterprise that was to have a singularly important effect on the publishing field. In 1923, Meynell began issuing books under the imprint of the Nonesuch Press (R5-7). Utilizing the services of excellent printers working with the latest in mechanical improvements, Meynell was able

to issue a wealth of admirable editions at a reasonable price. The Private Press Movement had finally achieved its purpose with the advent of the Nonesuch Press and the way of good printing was open to all.

The United States had taken its inspiration from William Morris, though the first of its contemporary fine printers was concerned with a much broader field than was the Kelmscott Press. Daniel Berkley Updike (W1-3) founded the Merrymount Press at Boston in 1893 for the express purpose of '*doing common work well.*' For the next forty-eight years he was to accomplish this and much more. As a scholar he presented the typographic world with the most definitive work ever published on type faces, '*Printing Types, their History, Forms and Use.*'

A few years after the Merrymount Press had opened its doors, another man, who was to have a marked influence on the appearance of books, started his long career. Bruce Rogers (W4-6), both at home and abroad, has established a reputation for consistently fine design that has made him the dean of American typographers. His folio Bible (F7) printed at the Oxford University Press in 1935, stands as one of the great books of the twentieth century.

Many more Americans were to bring their talents to the printing field in the twentieth century. Frederic Goudy, T. M. Cleland, Frederic Warde and W. A. Dwiggins were but a few of the designer-craftsmen to establish a flourishing typographic style that has few rivals.

This short introduction has been written for an exhibition of fine books, held in Canada. It is a pity that more examples of good Canadian books were not available. Unfortunately the productions of printers and publishers here are still at the level of England in the mid-nineteenth century, a period not of bad taste, but of no taste at all. There are a few notable exceptions but on the whole, Canada has yet to see someone who can stand beside the men whose work made this exhibition possible.

ALLAN FLEMING

H1. 1450-56: MAINZ — JOHANN GENSFLEISCH ZUM GUTENBERG. *Latin Bible* with 42 lines to a column. A leaf. Louis Blake Duff.

H2. 1471: NUREMBERG — JOHANN SENSENSCHMIDT UND HEINRICH KEFER. *Sermons of John Crisostom.* Royal Ontario Museum.

H3. 1474: MAINZ — PETER SCHOEFFER. *Speculum Aureum;* Heinricus Herp. University of Toronto.

H4. 1499: BAMBERG — JOHN PFEYL. *Missal Bambergense.* University of Toronto.

J1. 1468: STRASBOURG — HEINRICH EGGESTEIN. *Sententiae,* Peter Lombard. University of Toronto.

J2. 1473: NUREMBERG — ANTON KOBERGER. *Conciones Quadragesimales.* Johannes Gritsch. University of Toronto.

J3. 1493: NUREMBERG — ANTON KOBERGER. *The Nuremberg Chronicle.* Royal Ontario Museum.

J4. 1520: BASLE — JOHANNES FROBEN. *Adagiorium Chiliades* IV, Erasmus. Victoria University.

K1. 1476: VENICE — JACOBUS DE RUBCIS. *Dominicus de Sancto Veriniano.* University of Toronto.

K2. 1477: VENICE

WENDELIN DA SPIRA. *Celeberrimus ac famosissimus Sententiarum Liber*, Peter Lombard. University of Toronto.

K3. 1477: VENICE

ERHARD RATDOLT AND PETRUS LOSLEIN. *Appianus*, a leaf. Royal Ontario Museum.

K4. 1481: VENICE

ERHARD RATDOLT. *Fasciculus Temporum*. University of Toronto.

L1. 1470: VENICE

NICOLAS JENSON. *Rhetorica:* Cicero, a facsimile of the roman letter. Allan Fleming.

L2. 1479: VENICE

NICOLAS JENSON. *Mamotrectus*. Royal Ontario Museum.

L3. 1481: VENICE

NICOLAS JENSON. *Thomas de Aquino*. University of Toronto.

L4. 1499: VENICE

ALDUS MANUTIUS. *Epistolae Basilii Magni, Libanii*. Royal Ontario Museum.

L5. 1513: VENICE

ALDUS MANUTIUS. *Cornucopiae*. Royal Ontario Museum.

L6. 1522: VENICE

ALDUS MANUTIUS. *Ex Plauti, Comodiis* XX. University of Toronto.

L7.

*Portrait of Aldus Manutius*. Allan Fleming.

M1. 1492: PARIS

PHILIPPE PIGOUCHET. *Horae ad Usum Romanum*. J. Kemp Waldie.

M2. 1500: PARIS — THIELMANN KERVER. *Book of Hours*. Royal Ontario Museum.

M3. 1493: LYONS — JOHANN TRECHSEL. *Comoediae*, Terence. University of Toronto.

M4. 1514: PARIS — JODOCUS BADIUS ASCENSIUS. *De Asse et Partibus ejus*. Badaeus. Victoria University.

M5. 1521: PARIS — SIMON DE COLINES. *De Memorabilibus et Claris Mulieribus, Ravisius*. Royal Ontario Museum.

M6. 1529: PARIS — GEOFROY TORY. Facsimile of title page of *Champ-fleury*. Allan Fleming.

M7. 1557: LYONS — JEAN DE TOURNES. *Bible*, a facsimile. Allan Fleming.

M8. 1578: PARIS — ROBERT ESTIENNE II. *Les Oeuvres Poetiques*, Remy Belleau. University of Toronto.

N1. 1477: LONDON — WILLIAM CAXTON. *The Story of Queen Anelida and the False Arcite*. Geoffrey Chaucer (a facsimile). Royal Ontario Museum.

N2. 1483: LONDON — WILLIAM CAXTON. *The Golden Legend*. Royal Ontario Museum.

N3. 1491: LONDON — RICHARD PYNSON. *The Book of*

*the Tales of Canterbury*, 3rd edition. Geoffrey Chaucer. Royal Ontario Museum.

N4. 1566: ANTWERP — CHRISTOPHE PLANTIN. *Vivae Imagines partium Corporis Humani*. Royal Ontario Museum.

N5. 1586: ANTWERP — CHRISTOPHE PLANTIN. *Quincti Horatii Flacci Opera*. Allan Fleming.

N6. 1630: ANTWERP — PLANTIN-MORETUS. *De Militia equestri antiqua*. Herman Hugo. University of Toronto.

O1. 1742: PARIS — PIERRE-SIMON FOURNIER. '*Modeles de caractères*' (facsimiles). Allan Fleming.

O2. 1765: PARIS — PIERRE-SIMON FOURNIER. Title page for '*Ariette*,' L'Abbe Dugue (Facsimile). Allan Fleming.

O3. 1783: PARIS — FRANCOIS AMBROSE DIDOT. *Idées d'un Militaire pour la Disposition des troupes*. M. Fosse. University of Toronto.

O4. 1797: PARMA — GIAMBATTISTA BODONI. *Il Podere di Luigi Tansillo*. Robert Kenny.

O5. 1806: PARMA — GIAMBATTISTA BODONI. Text page from '*Manuale Tipografica*' (Facsimile) Allan Fleming.

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| O6. | | *Portrait of Giambattista Bodoni.* Allan Fleming. |
| P1. | 1734: LONDON | WILLIAM CASLON. Facsimile of his first type specimen sheet. Robert Kenny. |
| P2. | 1798: LONDON | WILLIAM CASLON. *A Specimen of Printing Types by William Caslon* printed by C. Whittingham. Robert Kenny. |
| P3. | | *Portrait of William Caslon.* Robert Kenny. |
| P4. | 1762: CAMBRIDGE | JOHN BASKERVILLE. *The Book of Common Prayer.* Robert Kenny. |
| P5. | 1772: BIRMINGHAM | JOHN BASKERVILLE. *Catulli, Tibulli et Propertii Opera.* Allan Fleming. |
| P6. | | *A letter from Benjamin Franklin to John Baskerville.* Robert Kenny. |
| P7. | | *Portrait of John Baskerville.* Robert Kenny. |
| P8. | 1758: STRAWBERRY HILL | HORACE WALPOLE. *Fugitive Pieces in Verse and Prose,* Horace Walpole. University of Toronto. |
| P9. | 1796: LONDON | WILLIAM BULMER. *The Chase.* William Somervile. Robert Kenny. |
| P10. | | *Portrait of William Bulmer.* |

P11. 1805: LONDON — T. BENSLEY. *The Gardens.* Allan Fleming.

Q1. 1895: LONDON — KELMSCOTT PRESS. *Syr Perecyvelle of Gales.*

Q2. 1895: LONDON — *A Prospectus from the Kelmscott Press.* Allan Fleming.

Q3. 1898: LONDON — KELMSCOTT PRESS. *A Note by William Morris on his Aims in Founding the Kelmscott Press.* University of Toronto.

Q4. — *Specimens of the three types used by the Kelmscott Press.* Robert Kenny.

Q5. — *Photograph of William Morris.* Robert Kenny.

Q6. 1913: LONDON — DOVES PRESS. *The Tragedie of Julius Caesar.* William Shakespeare. Lee Collection.

Q7. — *Two Prospectuses from the Doves Press.* Allan Fleming.

Q8. — *Photograph of T. J. Cobden Sanderson.* Allan Fleming.

Q9. 1930: LONDON — ASHENDENE PRESS. *Thucydides.* J. Kemp Waldie.

Q10. — *Prospectus for Thucydides* Allan Fleming.

Q11. 1932: LONDON — ASHENDENE PRESS. *Ecclesiasticus.* Lee Collection.

R1. 1927: WALTHAM ST. LAWRENCE GOLDEN COCKEREL PRESS. *Troilus and Criseyde*, Geoffrey Chaucer. J. Kemp Waldie.

R2. 1931: WALTHAM ST. LAWRENCE GOLDEN COCKEREL PRESS. *Canterbury Tales*, 3 volumes. J. Kemp Waldie.

R3. *Several Prospectuses from the Golden Cockerel Press*. Allan Fleming.

R4. *Photograph of the press-room of the Golden Cockerel Press*. Allan Fleming.

R5. 1923: LONDON NONESUCH PRESS. Title page of the '*Book of Ruth*.' Allan Fleming.

R6. 1929: LONDON NONESUCH PRESS. *A Plurality of Worlds*. Bernard de Fontenelle. Lee Collection.

R7. *Several Prospectuses and title pages*. Allan Fleming.

R8. *Portrait of Sir Francis Meynell by Eric Gill*. Allan Fleming.

S1. 1921: MUNCHEN BREMER PRESS. *La Divina Commedia*. Dante. J. Kemp Waldie.

S2. 1931: WEIMAR CRANACH PRESS. *Canticum Canticorum Salomonis* (with engravings by Eric Gill). J. Kemp Waldie.

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| S3. | 1928-9: STRATFORD-ON-AVON | SHAKESPEARE HEAD PRESS. *Tayles of Canterbury.* Geoffrey Chaucer (Facsimile). Allan Fleming. |
| S4. | 1934: STRATFORD-ON-AVON | SHAKESPEARE HEAD PRESS. Prospectus for *The Decameron.* Allan Fleming. |
| S5. | 1937: GREGYNOG | GREGYNOG PRESS. Specimen page of *The History of St. Louis.* Allan Fleming. |
| S6. | 1946: VERONA | OFFICINA BODONI. *Le Cimetière Marin.* Paul Valery. Allan Fleming. |
| S7. | 1928: LONDON | THE CRESSET PRESS. *The Poetical Works of Robert Herrick.* Lee Collection. |
| T1. | | *Photograph of Edward Johnston.* Allan Fleming. |
| T2. | | *Reproduction of Calligraphy by Edward Johnston.* Allan Fleming. |
| T3. | | *Spread from* 'Writing and Illuminating and Lettering' *by Edward Johnston.* Allan Fleming. |
| T4. | 1928: CAMBRIDGE | *Spread from* 'The Pen and Type Design' *by Graily Hewit.* Allan Fleming. |
| T5. | 1932: LONDON | *Title Page of* 'Lettering—a plea' *by Percy Smith.* Allan Fleming. |

T6. 1936: LONDON — *Plate from* 'Civic and Memorial Lettering' *by Percy Smith.* Allan Fleming.

T7. 1926: WALTHAM ST. LAWRENCE — *Loose Pages from* 'Passio Domini Nostri Jesu Christi' *with type and engravings by Eric Gill.* Golden Cockerel Press. Allan Fleming.

T8. 1929: WALTHAM ST. LAWRENCE — *Spread from* 'The Canterbury Tales' *with type and decoration by Eric Gill.* Golden Cockerel Press. J. Kemp Waldie.

T9. 1931: LONDON — '*An Essay on Typography*' by Eric Gill. Dent. Allan Fleming.

T10. 1930: PIGOTTS — *Specimen of the Joanna Type designed by Eric Gill*, Hague and Gill. Allan Fleming.

T11. — *Photograph of Eric Gill.* Robert Kenny.

T12. — *Reproduction of proposed alphabet by Eric Gill.* Allan Fleming.

U1. 1931: LONDON — CURWEN PRESS. *The Curwen Press Miscellany*, Edit. by Oliver Simon. Allan Fleming.

U1. 1931: LONDON — CURWEN PRESS. *The Curwen Press Miscellany*, Edit. by Oliver Simon. Allan Fleming.

U2. 1935-7: LONDON — CURWEN PRESS. Three *News Letters*, 9, 10 and 13. Allan Fleming.

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| U3. | | *A view of the composing room at Curwen Press.* Allan Fleming. |
| U4. | 1923: LONDON | THE PELICAN PRESS. *Typography.* Allan Fleming. |
| U5. | 1925: LONDON | THE FLEURON. *A List of books Published at the Office of the Fleuron.* Allan Fleming. |
| U6. | 1928: CAMBRIDGE | STANLEY MORISON. *The Fleuron, A Journal of Typography.* Edited by Stanley Morison, No. VI. Allan Fleming. |
| V1. | 1923: LONDON | STANLEY MORISON. *On Type Faces,* The Riccardi Press. Allan Fleming. |
| V2. | 1923: LONDON | STANLEY MORISON AND HOLBROOK JACKSON. *A Brief Survey of Printing History and Practice.* Kynoch Press. Allan Fleming. |
| V3. | 1930: CAMBRIDGE | STANLEY MORISON. *John Bell,* 1745-1831. Allan Fleming. |
| V4. | 1932: CAMBRIDGE | STANLEY MORISON (designer). *The Art of Carving.* Allan Fleming. |
| V5. | | *Letter from Stanley Morison to Oliver Simon suggesting the name 'Fleuron' for the now famous periodical.* Allan Fleming. |
| V6. | 1930: BIRMINGHAM | BEATRICE WARDE. *The Nature of the Book.* Birmingham School of Printing. |

V7. 1937: NEW YORK — BEATRICE WARDE. *Printing should be Invisible.* The Marchbanks Press. Allan Fleming.

V8. 1926: LONDON — *A specimen of the Printing Letter designed by John Baskerville about the year* MDCCLVIII. *Recut by the Lanston Monotype Corporation.* Allan Fleming.

V9. — *Photograph of Beatrice Warde.* Allan Fleming.

V10. — *Broadsheets of three great type face revivals produced by the Monotype Corporation.* Allan Fleming.

W1. 1902: BOSTON — D. B. UPDIKE. *Specimen sheet of an annoted edition of Shakespeare's Works.* Allan Fleming.

W2. 1910: BOSTON — D. B. UPDIKE. *Title page from a catalogue composed by D. B. Updike.* Allan Fleming.

W3. — *Photograph of D. B. Updike.*

W4. 1920: BOSTON — BRUCE ROGERS (designer). *The Journal of Madame Knight.*

W5. 1926: NEW YORK — BRUCE ROGERS (designer) *Persephone*, John Drinkwater, W. E. Rudge, Lee Collection.

W6 — *Photograph of Bruce Rogers.*

W7. 1933: TORONTO — GOLDEN DOG PRESS (J. Kemp Waldie). *Første Jule.* J. Kemp Waldie.

# THE BIBLE IN PRINT

THE STORY of printing is to a large extent the story of the printing of the Bible. The invention of printing provided the means, and to a great extent, the stimulus, for the spread of the new learning of the Renaissance throughout Europe and the world. Because the Bible has, through the ages, been treasured by so many people, its printing has contributed some of the finest examples of typography as an art. Because it is so important to so many people, its bulk printing has produced some of the worst specimens of type-design and composition. The Bible is therefore of great interest to typographers aside from its essential content, as a work whose printing has demonstrated both the heights and the depths in artistic presentation of the written word.

The authoritative text of the Bible, before the invention of printing—and for a long time afterwards—was the Latin Bible. This, the so-called '*Vulgate*', a translation from the Hebrew and Greek texts made by St. Jerome about A.D.400, was copied and recopied painstakingly by hand over the centuries (B2, 5). Such books were, therefore, very expensive. Translations of parts of the Bible into the vernacular tongues were made, as, for instance, the English version of the Gospel according to St. John by the Venerable Bede in the eighth century. But the bulk of the population could not read—neither Latin nor their own language—and written books were of little use for popular education in piety and morals. This was achieved in part by the exhortations of the priests and in part by the use of pictures—in the great stained glass windows with their depiction of scenes from the Bible or the lives of the saints, in sculpture and painting, and in the so-called '*Biblia Pauperum*' or '*The Poor Man's Bible*' (Facsimile, B8). This last consisted of pictures of the saints or Biblical scenes, at first produced by hand, but later printed from wood-blocks. To the picture might be added some text written in Latin, or in the popular tongue, or both. These set forth the high points in the life and teaching of Christ, as drawn from the New Testament, with the analogies or typological antecendents of such acts and teachings, based on the Old Testament. These picture books were the closest approach to mass production of Biblical material until the invention of printing with movable type.

It is not surprising that the Bible was one of the first works

printed on the new presses. Johann Gensfleisch zum Gutenberg (usually referred to simply as Gutenberg) produced at Mainz, Germany, in the years between 1452 and 1456, the so-called '*42-line*' or '*Mazarin*' Bible (C1 AND H1). This was, of course, the Latin Bible.

The Bible shortly began to appear in the vernacular tongues as well as in Latin, and soon were added the ancient Scriptural languages—Greek (C7-10), Hebrew (C11-14), Aramaic, Samaritan. The series of great polyglots—the Bible in its ancient versions printed in parallel columns—was begun in 1514-17, with the great '*Complutensian*', sponsored by Cardinal Ximines of Spain—a truly monumental typographic achievement (E1-3).

But the Bible in Print has had an influence far beyond its purely typographic importance. The printed translations of the Bible into the vernacular were frequently the first important literary works in the new national tongues—Italian, French, English and German—and they established a norm for those languages which has continued to this day. Amidst a wealth of local dialects one tended to become the national language. Its spelling, grammar and syntax all were given a classical form which they have kept to a large extent to the present day. In German, Luther's Bible set the mode. In English, Tyndale's translation, Coverdale's and finally the King James version set the standard for literary English.

When, too, the explorer, the trader and the missionary moved out from Europe into all four quarters of the world, the Bible accompanied them. Languages which had no written literature were provided with a script and frequently the first written works were parts of the Bible. Printing preceded writing by hand for many of these peoples. For our own country we can take the Cree Syllabic as a good example. The men who translated the Bible story into these new languages usually worked from the text they knew best—the Bible in their own tongue—and so passed on its peculiar beauties and turns of phrase into the minds of non-Europeans.

For the heirs of the British tradition, the story of the translation of the Bible into English has an added value. That history throws so much light on the history of England itself, its struggles for nationhood, for freedom from outside domination, for liberty of conscience and for popular government, that it becomes an in-

dispensable ingredient in our knowledge of our own heritage.

The present exhibition, then, though covering the whole history of typography as an art, focusses attention on the Bible in Print. Thereby it not only illustrates the story of printing through five hundred years, but shows the effect of that printing on the thoughts, social development and political history of the peoples of western Europe and their descendants in the New World. A.D.T.

## LATIN BIBLES

C1. BEFORE 1456 Leaf of '*Gutenberg*' Bible (sometimes called '*Mazarin*' Bible). The earliest Bible in print Published at Mainz. II Samuel chs. 3-5. See also H1. Royal Ontario Museum.

C2. 1491 OR 1495 The Bible in Latin (Basel, Johannes Froben). The first '*poor man's Bible*,' so called because of its small (octavo) size. Mr. Ben R. Donaldson, Dearborn, Michigan.

C3. 1498 '*Biblia cum tabula nuper impressa & cum summariis noviter editis.*' With fine wood-cuts from the Malermi Italian Bibles of 1490. (Venice, Symon Bevilaqua, 1498. Black Letter). Royal Ontario Museum.

C4. 1540 '*Biblia. Hebraea, Chaldaea, Graeca & Latina Nomina virorum, mulierum, populorum . . . quae in Bibliis leguntur, restituta, cum Latina interpretatione . . .*' (Paris, Robert Stephanus, 1540, Roman). This is Stephanus' third folio edition. Royal Ontario Museum.

C5. 1541-42 New Testament in Latin (Paris, Robert Stephanus, 1541-42). An interesting edition, with preface '*Robert Stephanus to the Christian reader*' written by hand twice in Latin (differing slightly) and once in French. Royal Ontario Museum.

C6. 1528 Bible in Latin. Translated by Pagninus from Hebrew and Greek. Earliest Bible with versification (Lugduni-Lyons, Antonius du Ry). Mr. Ben R. Donaldson, Dearborn, Michigan. Not shown.

## GREEK BIBLES

C7. 1516 The New Testament in Greek with a Latin translation. The text was prepared and annotated by Desiderius Erasmus and printed at Basel by Ionnis Froben. This is the first published New Testament in Greek. Mr. Ben R. Donaldson, Dearborn, Michigan.

C8. 1545 The Bible in Greek (John Hervagium, Basel, 1545). The Old Testament text follows that published by Aldus Manutius in Venice in 1518. The New Testament apparently follows a text published by Froben in Basel in 1545. This Bible contains a preface by Philip Melanchthon, the great scholar and co-worker of Martin Luther. Knox College.

C9. 1546 The New Testament in Greek (Robert Stephanus, Paris, 1546). Second volume only (Romans to Revelation). The earliest of the editions printed at the famous Paris press of Robert Stephanus. Royal Ontario Museum.

C10. 1598 The New Testament in Greek. This is the fourth and last major edition of the New Testament in Greek with notes by Theodore Beza, one of the great scholars of the Reformation, a co-worker and finally successor of John Calvin at Geneva. (Geneva, Eust. Vignon, 1598). Knox College.

C11. 1534-35 *Hebraica Biblia latina planeque nova Sebast. Munsteri tralatione* . . . (Basel: Bebeliana). This Hebrew Bible is the first to contain a fresh Latin translation by Sebastian Münster. It had a considerable influence on the versions made by the Reformers, especially the English '*Great Bible*.' Lee of Fareham Collection, Hart House.

C12. 1545 The Bible in Hebrew. Published at Paris by Robert Stephanus. One volume only; Joshua to Kings.

The first Rabbinic Bible, i.e. the Hebrew text with the early Aramaic paraphrases or 'Targums,' the commentaries of Rashi, Kimchi, et. and textual variants, was published by Daniel Bomberg in Venice in 1517.

C13. 1619 *Biblia Sacra Hebraica & Chaldaica cum Masora, quae Critica Hebraeorum sacra est, Magna & Parva* . . . *Labore indefesso Johannis Buxtorfi* . . . (Basel: Ludovicus König, 1618-19). The sixth Rabbinic Bible revised and corrected by J. Buxtorf the Elder, Hebrew Professor at the University of Basel. University of Toronto Library.

C14. 1659-61 The Bible in Hebrew (Amsterdam, Joseph Athias). This is the earliest Hebrew Bible with verse divisions. It used the Buxtorf Hebrew text (see preceding). Mr. Ben R. Donaldson, Dearborn, Michigan.

## GERMAN AND FRENCH BIBLES

C15. ABOUT 1480 *The Golden Legend* in German (Augsburg, Anton Sorg). One leaf only. The Golden Legend is not a Bible, but it contains a great deal of Biblical material (large excerpts from the Pentateuch and the Gospels). Royal Ontario Museum.

C16. 1483 The Bible in German (Nurnberg, Koberger). One leaf only. The first Bible in German, and in any modern language, was printed in 1466. The edition of 1483 was the ninth German Bible. Royal Ontario Museum.

C17. 1548 '*Biblia: Das ist: die gantze heilige Schrifft: Deudsch. Auffs new zugericht. D. Mart. Luth. Wittemberg,*' (Wittenberg, Hans Lufft, 1548). This is an early reprint, immediately after Martin Luther's death (1546) of his last revised Bible (published 1545). Knox College.

C18. ABOUT 1565 French Bible. In 1546 appeared what was probably Jean Calvin's first revision of the French Bible translation by Pierre Robert Olivetan (the earliest French Protestant translation). No title page or colophons are preserved in the present volume, so the date and printer are unknown. However, it is not earlier than 1553, because the whole Bible has the verse enumeration introduced only in that year. The date is probably about 1565.

## POLYGLOTS

Scholars and publishers early conceived the idea of publishing the Bible in the original languages in parallel columns. The name 'Polyglotta,' i.e. '*many tongues*' has been applied to such publications. The earliest such work—and a marvel of printing—was that called the '*Complutensian*,' the '*Spanish*' or '*Cardinal Ximenes*' Polyglot, published in Spain 1514-17. The languages were Hebrew, Aramaic,

Greek and Latin. It took 15 years to produce and cost the modern equivalent of more than $1,000,000.00. The wealth of the Americas pouring into Spain at this time produced at least this one great monument.

E1. 1569-72 *Biblia Sacra Hebraice, Chaldaice, Graeca, & Latine, Philippi* II. *Reg. Cathol. pietate et studio ad Sacrosanctae Ecclesiae usum Christoph. Plantinus excud. Antuerpiae.* This is the second of the great polyglots, known as the '*Antwerp*,' or '*Plantin's*' or the '*Royal*' Polyglot. The languages are Hebrew, Aramaic, Greek, Latin and Syriac. Much of the text is derived from the Complutensian. The general editor was Benedictus Arias Montanus, and the printer Christopher Plantin. University of Toronto Library.

E2. 1629-45 *Biblia* 1. *Hebraica*, 2. *Samaritana*, 3. *Chaldaica*, 4. *Graeca*, 5. *Syriaca*, 6. *Latina*, 7. *Arabica . . . (Excudebat Antonius Vitré . . .: Lutetiae Parisiorum.* 1629-45). The third of the great polyglots; known as the '*Paris*' or '*LeJay's*' or '*A. Vitré's*' Polyglot. This polyglot depends on the two preceding, and adds the Samaritan and Arabic versions. Knox College.

E3. 1655-57 *Biblia Sacra Polyglotta, complectentia textus originales, Hebraicum, cum Pentateucho Samaritano, Chaldaicum, Graecum; versionumque antiquarum, Samaritanae, Graecae LXII Interp., Chaldaicae, Syriacae, Arabicae, Aethiopicae, Persica, Vulg. Lat., quicquid comparari poterat; . . . Edidit Brianus Waltonus . . .* (Thomas Roycroft: London, 1655-57). The fourth and latest of the great polyglots: known as the '*London*' or '*Walton's*' Polyglot. This is the most accurate and best-equipped of the great polyglots. A. D. Tushingham.

# THE PRINTED ENGLISH BIBLE

ENGLAND HAD portions of the Bible in her own tongue from quite early times, but only in the 14th century did she receive the whole. *John Wyclif* (1320-1384) of Yorkshire, educated at Oxford and for some time a Master there, was much in sympathy with the party which, partly on nationalistic grounds and partly on theological and ecclesiastical grounds, was opposed to the powers and activities of the Roman Church in England. His translation of the Bible into English—with the help of others—was in part to provide easy access to the Scriptures for his countrymen, that they might have a standard by which to criticise ecclesiastical abuses. This translation went through several editions, and seems to have been very popular—in spite of sporadic Church opposition—amongst the nobility, churchmen and the people.

In spite of the demand for the Scriptures in English, England was one of the latest European countries to receive the Scriptures printed in her own language. When the truly great invention of Gutenberg led to the publication of the Bible in other European languages, England was torn by the Wars of the Roses, and the times were not suited either to literary interests or the printing of the Bible. The closest approach was Caxton's '*Golden Legend*' (N2), published in 1483 at Westminster. This work contained large excerpts from the Bible—particularly the Five Books of Moses and the Gospels.

Under Henry VIII the demand for the Bible in English, in spite of the opposition of the Church and the Crown, led *William Tindale* to make a translation. But opposition drove him from the country, so that his translation, the first printed New Testament in English, was printed in Germany in 1525 or 1526 (D1). A measure of the success of his translation is the fact that approximately 80 per cent of Tindale's language remains through all later translations and revisions down even to the English Revised Version of 1881. His translation was made from the original Greek, not from the Latin Vulgate—the 'authorized' Biblical text of the day. Many of his marginal notes were taken from Luther's German Bible. When to these two facts and Tindale's identification with the anti-Roman party is added Henry VIII's opposition to Martin Luther and the German princes who were supporting him, we

can see why this new English translation was treated with suspicion, if not outright opposition, by the ecclesiastical and political powers of England. Yet the reform party was active, and large enough to account for many sales and many revisions of this New Testament (D2—1534).

In the meantime Tindale continued his translation work, now from the Hebrew of the Old Testament. Yet he was not to live to see the success of his efforts. Henry VIII finally made his complete break with Rome in about 1533, but was by no means a friend of the Reformers. Tindale was hunted down by his enemies, imprisoned and burnt in 1536.

His work was carried on by *Miles Coverdale*, his former assistant. Even before Tindale's death, Coverdale had brought together the work of Tindale and had completed it by his own translations so that the first complete Bible in the English language appeared in 1535 (D5—1550). While later translations and revisions have altered his text in many respects, his translation of the Psalter still remains as the text used in the Book of Common Prayer down to the present day. Coverdale's Bible—with the exception of the New Testament, which was apparently printed also in England (D3)—was always printed outside of England (D4). But it had the patronage of Thomas Cromwell, Henry's vicegerent, and was dedicated to the King.

In 1537 appeared another version of the Bible, that known as '*Matthew's Bible*' (D6—1544). This received the joint approval of Archbishop Cranmer and Thomas Cromwell, and as a result was 'set forth with the Kinges most gracyous lycece'. 'Thomas Matthew', the supposed translator, is actually a pseudonym for Tindale (whose name would have prevented the distribution of the translation in England) or his close friend, John Rogers. It is not a new translation, but brings together the best work of Tindale and Coverdale.

Coverdale was again responsible for the next version of the English Bible to appear (D7—1539). This time he prepared a revision of the '*Matthew's Bible*', which has come to be known as the '*Great Bible*'. He worked under the patronage of Thomas Cromwell, who issued an order on Henry's behalf that this Bible should be 'set up in sum conuenient place wythin the said church that ye haue cure of, where as your parishoners may moste comodiously resorte to the same and reade it'. The second edition

(1540) and following editions have a prologue by Cranmer, from which fact the '*Great Bible*' is sometimes called '*Cranmer's Bible*'.

Henry's support for the Protestant cause cooled somewhat towards the end of his reign, but during the brief reign of Edward VI thousands of Bibles were printed with new editions of Tindale's, Coverdale's, Matthew's and the Great Bible. No new translations or revisions appeared.

Edward was succeeded by Mary, who led the party of reaction against the Reformers and all their works, including their Bibles. Under persecution many Englishmen fled to the continent. To the scholars who settled in Geneva, Calvin's stronghold, we owe the next translation of the Bible, the so-called '*Geneva Bible*' (D9). It only appeared, however, in 1560, a year and a half after Elizabeth's accession to the throne. It was the first English Bible to appear in Roman type and to have the verse divisions. It became very popular in England, especially among the Puritans, because of its strong Calvinistic tone, and continued in use for a long time, having a strong influence on the work of the 1611 translators.

But probably because of its Calvinistic flavour, it did not win royal sanction. In the meantime, the Archbishop of Canterbury, Matthew Parker, undertook a revision of the '*Great Bible*' version, with the help of other bishops. This appeared in 1568, and has been called the '*Bishops' Bible*' (D10). It was printed in London by Richard Jugge, and is one of the most magnificent of the great English Bibles. It became the standard Bible of the English church, until it was replaced by the King James' Version.

The same cause which had produced the '*Geneva Bible*' now acted in reverse and produced the first Roman Catholic versions of the Bible in English. Roman Catholic scholars in exile found a centre for their work at the English College in Douai, France. The New Testament was published at *Rheims* in 1586 (where the College was located temporarily) (D12) and the Old Testament in 1609 at *Douai* (D13). It was not based on earlier English translations, but was a new work based on the Latin Vulgate.

In 1603 Elizabeth died, and was succeeded by James I of England (James VI of Scotland). To heal the breaches and disagreements within the English church a conference was called at Hampton Court Palace in 1604. Among other matters raised was that of a new translation of the Bible. James gave the proposal his full support, and helped draw up the conditions under which

it was to be carried out. It should contain no marginal notes which would make it unacceptable to one party or the other (unlike the '*Geneva*' or '*Douai-Rheims*' Bibles). The '*Bishops' Bible*' was to be followed unless it was obviously incorrect, or could be improved upon. The work was to be done by the scholars of Oxford and Cambridge, to be reviewed by the bishops and scholars of the Church, to be presented to the privy council, and finally to be ratified by the King. The work was completed and published in 1611 in London by 'Robert Barker, Printer to the Kings most Excellent Majestie'. So appeared what has since come to be the chief version in the English language, the '*King James*' or '*Authorized*' Version, the ancestor of hundreds of reprintings and millions of volumes (D14). It is strange that it should be called the '*Authorized Version*', for no record remains of its having received the authorization of the Church, of Parliament, or of the King. Even stranger is the fact that the first edition appeared in two slightly different forms. In large part the differences are the result of different presses. The best-known difference is to be found in the text of Ruth 3:15 where one printing reads 'He went into the city' (the '*He*' *Bible*, D15) and the other reads 'She went into the city' (the '*She*' *Bible*, D16). The '*He*' Bible seems to have the priority of issue, however, though modern King James' versions follow the '*She*' Bible. A later edition of the same version (1631) has come to be known as the '*Wicked*' Bible (D17) from the error in the printing of Exodus 20:14 which reads 'Thou shalt commit adultery'.

The '*King James Version*' did not immediately replace earlier versions. The '*Geneva Bible*' was well liked by the Puritans and the last edition of it did not appear until 1644. But after this the '*Authorized*' Version reigned supreme (D18) until the modern English and American Revised Versions. Even since the appearance of these and other translations and revisions, the older version has retained its position because of its beautiful, simple and dignified language. It has provided the text for most of the great editions noted for their typographic beauty and taste—from the '*Baskerville*' Cambridge Bible of 1763 (F1) to the '*Oxford Coronation Lectern Bible*' produced for the Coronation of Her Majesty Queen ELIZABETH II in 1953 (F9). A.D.T.

D1. 1525 TINDALE. Facsimile of the one good remaining copy of Tindale's first complete translation of the New Testament now in the Bristol Baptist College library. (Probably printed by Peter Schoeffer in Worms: 1525; Black Letter). It is calculated that at least ninety per cent. of Tindale's language remains even in the English Revised Version of 1881. Royal Ontario Museum.

D2. 1534 TINDALE. '*The newe Testament dylygently corrected and compared with the Greke by Willyam Tindale: and fyneshed in the yere of oure Lorde God.* A. M.D. & xxxiiij. *in the month of Nouember.*' (Marten Emperowr: Antwerp; Black Letter). Royal Ontario Museum.

D3. 1538 COVERDALE. '*The newe testament both Latine and Englyshe ech correspondent to the other after the vulgare texte, communely called S. Jeroms. Faythfully translated by Myles Couerdale. Anno.* MCCCCC. XXXVIII . . .' (Printed in Southwarke by James Nicolson: first edition; Latin in Roman type; English in Black Letter). Royal Ontario Museum.

D4. 1538 COVERDALE. '*The new testamen both in Latine and English after the vulgare texte: which is red in the churche. Translated and corrected by Myles Couerdale: and prynted in Paris, by Fraunces Regnault.* M.CCCCCXXXVIII *in Nouembre. Prynted for Richard Grafton and Edward Whitchurch cytezens of London* . . . ' The edition published by Nicolson (preceding) was so full of mistakes that Coverdale repudiated it and arranged for this edition. Royal Ontario Museum.

D5. [1535] COVERDALE. The edition here shown, dated 1550, was the last issued in Coverdale's lifetime '*The whole Byble. that is the holy scripture of the Olde*

*and Newe testament faythfully translated into Englyshe by Myles Couerdale, and newly ouersene and correcte.* M.D.L. . . . *Prynted for Andrewe Hester, dwellynge in Paules churchyard at the sygne of the whyte horse, and are there to be solde.*' (Froschower, Zurich; Black letter). The first complete Bible in English. Royal Ontario Museum.

D6. [1537] MATTHEW'S BIBLE. '*The Byble, that is to say all the holy Scripture: In whych are cōtayned the Olde and new Testamente, truly & purely trāslated into English, & nowe lately with greate industry & diligēce recognised . . . Imprynted at London by Jhon Daye, dwelling at Aldersgate, and William Seres, dwelling in Peter Colledge . . .* xvii. *day of August,* M.D.XLIX. (Black Letter.) ('*Thomas Matthew*' is an alias of Tindale or his friend John Rogers. A combination of the best work of Tindale and Coverdale. The edition here shown, dated 1549, is a later reprint.) Royal Ontario Museum.

D7. 1539 GREAT BIBLE. '*The Byble in Englyshe, that is to saye the content of all the holy scrypture, bothe of ye olde and newe testament, truly translated after the veryte of the Hebrue and Greke textes, by ye dylygent studye of dyuerse excellent learned men, expert in the forsayde tongues. Prynted by Rychard Grafton & Edward Whitchurch . . .* 1539.' (Black Letter.) This is a first edition of Coverdale's revision of Matthew's Bible, ordered by Thomas Cromwell, as the vicegerent of King Henry VIII, to be '*set up in sum conuenient place wythin the said church that ye haue cure of, where as your parishoners may most cōmodiously resorte to the same and reade it.*' (Black Letter.) Royal Ontario Museum.

D8. 1540-41 GREAT BIBLE. Same as preceding, but with Thomas Cromwell's coat of arms deleted after his execution. Sometimes called CRANMER'S BIBLE because Cranmer added a prologue to this

edition. Royal Ontario Museum. Not shown.

D9. 1560 GENEVA BIBLE. '*The Bible and Holy Scriptures conteyned in the Olde and New Testament. Translated according to the Ebrue and Greke and conferred with the best translations in divers langages. With moste profitable annotations upon all the hard places, and other things of great importance as may appear in the Epistle to the Reader. At Geneva. Printed by Rouland Hall.* M.D.LX.' First Edition. (Roman). This is the first edition of the so-called '*Geneva Version*'; the earliest English Bible printed in roman type and with verse divisions. Translated by W. Whittingham—an English reformer who had taken refuge in Geneva because of Mary's persecution of the Protestants, Anthony Gilby, Thomas Sampson and perhaps others. This was the first Bible to appear under Elizabeth. Royal Ontario Museum.

D10. 1568 BISHOPS' BIBLE. '*The. holie. Bible. conteynyng the olde Testament and the newe. R. Jugge: London.* 1568.' (Black Letter.) This was a revision of the Great Bible version, undertaken by Matthew Parker (1504-1575), Archbishop of Canterbury, with the assistance of many bishops and well-known Biblical scholars. One of the most sumptuous of folio English Bibles. Royal Ontario Museum.

D11. 1597 GENEVA New Testament. (London: Deputies of Christopher Barker. Black Letter.) Royal Ontario Museum. Not shown.

D12. 1582 RHEIMS New Testament. '*The New Testament of Iesus Christ, translated faithfully into English, out of the authentical Latin, according to the best corrected copies of the same, diligently conferred with the Greeke and other editions in divers languages . . . In the English College of Rhemes.*' . . . Printed at Rhemes,

by Iohn Fogny, 1582. This is the first edition of the Roman Catholic version of the New Testament in English. Printed outside of England because of Elizabeth's persecution of Roman Catholics. Royal Ontario Museum.

D13. 1609 DOUAI Old Testament. '*The Holie Bible faithfully translated into English, out of the authentical Latin. Diligently conferred with the Hebrew, Greeke, and other Editions in divers languages . . . By the English College of Doway . . . Printed at Doway by Laurence Kellam, at the signe of the holie Lambe.* M.DC.IX.' This is the first edition of the Roman Catholic version of the Old Testament. Royal Ontario Museum.

D14. 1611 KING JAMES first edition. '*The Holy Bible, Conteyning the Old Testament, and the New: Newly translated out of the Originall tongues: & with the former Translations diligently compared and revised: by his Maiesties speciall Commandement. Appointed to be read in Churches. Imprinted at London by Robert Barker, Printer to the Kings most Excellent Maiestie. Anno Dom.* 1611.' Text in Black Letter. This is the first edition of the King James' Bible, commonly called the '*Authorised*' Version. A '*He*' Bible. Mr. Ben R. Donaldson, Dearborn, Michigan.

D15. 1613 KING JAMES. The first black-letter quarto edition of the King James Version. '. . . *Imprinted at London by Robert Barker, Printer to the Kings most Excellent Maiestie.* ANNO 1613.' Apparently a close reprint of folio edition of 1611. A '*He*' Bible. Royal Ontario Museum.

D16. 1613-12 KING JAMES. Roman type. '. . . *Imprinted at London By Robert Barker, Printer to the Kings most Excellent Maiestie.* ANNO 1613.' (But New Testament and Colophon give 1612.) A '*She*' Bible.

D17. 1631 KING JAMES. The '*Wicked Bible*,' so-called from misprint in Exodus XX. 14 which reads: '*Thou shalt commit adultery*.' Roman type. Royal Ontario Museum.

D18. 1693 Facsimile. 'THE CHRISTIAN SOLDIER'S PENNY BIBLE. *Showing from the Holy Scriptures, the Soldier's Duty and Encouragement. Being a Brief Collection of pertinent Scriptures, under* XX *Heads, fit for the Soldier's, or Seaman's Pocket, when he is not furnish'd with, or cannot well carry a larger Volume, in time of War . . . London. Printed by R. Smith, for Sam. Wade, under the Piazza of the Royal Exchange in Cornhill, and Sold by him and Rich. Baldwin, near the Oxford-Arms in Warwick Lane.* 1693.' This 1693 edition was a reprint with slight alterations and additions of the '*Souldiers Pocket Bible*' printed in 1643 for issuance to Cromwell's troops, but whereas the 1643 edition was based on the Geneva Version, the 1693 edition was based on the King James. The present facsimile was published in London in 1862. Royal Ontario Museum.

## MODERN BIBLES

F1. 1763 King James Version (Cambridge: Printed by *John Baskerville*. Printer to the University). Knox College.

F2. 1903-05 King James Version: '*The Doves Bible*' (Printed at Hammersmith: The Doves Press). Five Volumes. One volume only shown. Mr. Ben R. Donaldson, Dearborn, Michigan.

F3. 1925 King James Version (London: *The Nonesuch Press*, 1925). Engravings by Stephen Goden. Volume 1: Genesis to Ruth. Mr. Louis Blake Duff.

F4. 1931 King James Version: *The Four Gospels* . . . with Decorations by *Eric Gill* (Printed by Robert and Moira Gibbings at the Golden Cockerel Press). Mr. Kemp Waldie, Toronto.

F5. 1931 King James Version: '*The Book of Tobit from the Apocrypha* . . . with wood-engravings by Horace Walter Bray (Printed by Robert Ashwin Maynard and Horace Walter Bray at the Raven Press). Mr. Kemp Waldie, Toronto.

F6. 1932 *The Four Gospels* in the original Greek. (Oxford: printed at the Oxford University Press, with the Greek type of Robert Proctor.) Mr. Kemp Waldie, Toronto.

F7. 1935 King James Version: *The Oxford Lectern Bible.* (Oxford: Printed at the University Press). Designed by *Bruce Rogers.* Oxford University Press (Canada).

F8. 1949 King James Version: *The Bruce Rogers World Bible* (Printed by Bruce Rogers for the World Publishing Company, Cleveland and New York). Mr. Kemp Waldie, Toronto.

F9. 1953 King James Version: *The Oxford Coronation Lectern Bible* (Oxford: at the University Press). Printed by Charles Batey. '*This is No.* 6 *of* 25 *copies printed on Oxford India paper on the first copy of which Her Majesty Queen Elizabeth* II *at her Coronation on* 2 *June* 1953 *made her oath.*' Oxford University Press (Canada).

# THE PRINTED BIBLE IN INDIAN AND ESKIMO LANGUAGES

FROM THE BEGINNING of Canada's history the activity of the Christian missionary accompanied that of fur-trader, settler and administrator. The saga of the Jesuits' work among the Huron Indians is well-known. The missionaries learned the languages of their Indian flocks and interpreted the Scriptures to them in their own language, but the Bible itself was not translated into the new tongues for a long time.

To remedy this, and to provide the needed translations in many languages—not only in North America but in other parts of the world—the British and Foreign Bible Society was organized in 1804. Its first publication was the Gospel according to St. John in Mohawk (1804) (G1). Since that time the Society has published the Bible, or portions of it, in 1192 languages. Of these twenty comprise North American Indian and Eskimo. The American Bible Society in turn has produced the Bible in several other Indian languages. But not all these languages are currently being used. Most Indians and Eskimo in Canada can now use the English Bible, and the number of native language Bibles has dwindled to four—Plains Cree, Moose Cree, Ojibwa and Iroquois.

Printers in Canada have produced some of the native language Bibles—the '*Colonial Advocate*' Press of William Lyon Mackenzie in Toronto among them (G3).

One of the most interesting stories of printing in Canada is that of James Evans, a Methodist missionary working among the Cree in northern Manitoba. He wished to produce a Bible for his mission, but first had to invent a method of transcribing the Cree language. His 'alphabet' consisted of a set of nine symbols which could be used in four positions to represent the syllabic sounds of the Cree dialect. He could now write Cree, but he still had no press. He attempted to secure one from England, but without success. As a result, he made his own press and prepared type, inks and paper from the materials at hand. He cut his type-models in oak and made his castings from melted-down bullets and tea-chest linings. His ink was made from soot, and his paper, at first, was simply birch-bark. With such ingenious equipment he actually began to produce little works in Cree. His first production was a Cree hymn book, issued in 1841—the first printing in the

Canadian West (G5). His success brought him the professional presses and type he needed, and his syllabic script has since been used for languages other than Cree. Other Indian languages have been set down in writing by the use of the Roman alphabet.

The work of the British and Foreign Bible Society and its auxiliary societies in many lands has thus contributed much to the development of native populations. By providing written forms for the native languages and by printing literature in them they have established a channel of communication between western civilization and those native cultures. A.D.T.

## INDIAN AND ESKIMO BIBLES

*(Lent by Victoria University Library)*

G1. 1804 — *The Gospel according to St. John, in Mohawk.* (London: printed for the British and Foreign Bible Society, by Phillips & Fardon.) This is the earliest edition of a book of the Bible, in any language, published by the British and Foreign Bible Society after its foundation in March, 1804.

G2. 1818 — *The Gospel according to St. John in Mohawk.* (New York: printed for the American Bible Society by D. Fanshaw.)

G3. 1831 — *The Gospel according to St. Matthew in Chippewa* (Ojibwa). (York, Toronto: printed for the Auxiliary Bible Society at the Colonial Advocate Office, by James Baxter.) Translated by Peter Jones.

1831 — Same as preceding.

G4. 1831 — *The Gospel according to St. John in Chippewa with English.* Translated by John Jones, revised and corrected by Peter Jones. (London: British and Foreign Bible Society.)

G5. 1841 — Two copies of a Cree Hymn Book, produced by James Evans.

G6. 1841 Three of James Evans' original type slugs for Cree Syllabic.

G7. 1856 *The Psalms in Ojibwa.* (Toronto: Printed for the Upper Canada Bible Society by H. Rowsell.)

G8. 1861 *The Bible in Cree Syllabic.* (London: British and Foreign Bible Society.)

G9. 1870 *The Book of Exodus in Micmac.* (Halifax: The Nova Scotia Printing Company.)

G10. 1871 *The New Testament in Micmac.* (Halifax: The Nova Scotia Printing Company.)

G11. 1880 *The Holy Gospels in Iroquois.* (Montreal: Printed by John Lovell & Son for the British and Foreign Bible Society.)

G12. 1891 *The Acts of the Apostles and the Epistles, in Tenni or Slavé for the Indians of Mackenzie River, in Syllabic Character.* (London: British and Foreign Bible Society.)

G13. 1898 *The Acts of the Apostles in Haida* (Queen Charlotte Islands). (London: British and Foreign Bible Society.)

G14. 1898 *The Bible in Tukudh for the Indians along the Yukon River.* (London: British and Foreign Bible Society.)

G15. 1899 *The Epistle to the Galatians in Cree Syllabic.* (Oonikup, North West Territory.)

G16. 1900 *The Gospel of St. Mark in Kwakiutl* (Vancouver Island). (London: British and Foreign Bible Society.)

G17. 1912 *The Gospel of St. Mark in Chinook Jargon.* (London: British and Foreign Bible Society.)

G18. 1912 *The New Testament in Baffin Land Eskimo Syllabic.* (London: British and Foreign Bible Society.)